

The Museum of Modern Art

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EIGHT CONTEMPORARY ARTISTS ON VIEW AT MUSEUM

Eight Contemporary Artists, a major exhibition of recent work directed by Jennifer Licht, Associate Curator of Painting and Sculpture, will be on view in the first floor galleries of The Museum of Modern Art from October 9 through January 5, 1975. The artists, who are largely independent of schools or movements, are well known internationally and have exhibited widely in the last few years. This exhibition, however, offers the first opportunity for many museum visitors to view their work in New York. In addition, it constitutes the largest exhibition of contemporary art to be presented at the Museum since 1970.

The artists, who are from Europe, the United States, and Australia, are: Vito Acconci, Alighiero Boetti, Daniel Buren, Hanne Darboven, Jan Dibbets, Robert Hunter, Brice Marden, and Dorothea Rockburne. Each is exhibiting his or her work in a separate gallery. As Jennifer Licht explains: "Their approaches to art are diverse, as are their techniques, which involve the exploration of artistic problems often in non-traditional mediums. The presentation therefore differs for each artist in the exhibition and in the accompanying catalogue, in order to reflect his or her development over the last few years." Some of the works have been created in the galleries especially for the exhibition, and many others are being shown for the first time.

Vito Acconci, American, has constructed a mysterious environment using sound and slide projections. Alighiero Boetti, Italian, shows large panels in ball point ink on paper, each produced by a different assistant. Daniel Buren, French, uses walls in the gallery and the Museum garden, and a billboard on Canal Street, to which he pastes transparent and striped paper. Hanne Darboven, German, uses words

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and numbers, in ink and typewriting on paper, to form her imagery. Jan Dibbets, Dutch, uses color photographs to explore such problems as perspective and spatial illusion. Robert Hunter, Australian, has stenciled geometric configurations on the gallery walls in close-value gray acrylic paints. Brice Marden, American, is represented by six oil and beeswax paintings dating from 1966 to 1974. Dorothea Rockburne, American, is exhibiting her paintings for the first time. They are composed of sized, glued and folded linen, with gesso.

Vito Acconci, who lives in New York, has installed his work Sounds for a Second Sight in three small adjacent spaces. Museum visitors may enter the central room, a soundproofed studio where audiotapes are played continuously, and look through windows into the two adjacent rooms, one representing outdoor spaces and the other a dark, secret interior. Acconci says of the work, "The feel here is that of a recording studio -- late night radio program, quiet, drifting talk through the music, rambling voice, hushed voice.... The rooms to the side are dreamt from this room."

In Alighiero Boetti's latest works the composition plays on the alphabet: the letters in the title phrase are represented in order of their occurrence by commas. Daniel Buren has been working with striped paper for approximately ten years. In addition, he records the events and circumstances of his works in his own "bio-bibliography," which he has brought up-to-date in the catalogue of the exhibition. In the catalogue, Hanne Darboven points out that she uses numbers not mathematically but as forms because "they are so steady, limited, artificial."

Since 1971 Jan Dibbets has created several series based on panoramic landscape views, in which he tilts and angles the camera to manipulate the image. The photographs are lined up in a straight or curved sequence, a grid, or an arc, according to a particular geometric scheme. Robert Hunter says of his work, "I was, and still am, concerned with specifics in as straight a way as possible.... What seems to have

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happened recently is a greater acceptance of what is in a material sense. I used paper after canvas because it was there and available. In my last exhibition I accepted what was there in the form of walls...."

Brice Marden, who lives in New York, is represented by a retrospective selection of works lent from public and private collections here and abroad. He comments: "I paint paintings made up of one, two, or three panels. I work from panel to panel. I will paint on one until I arrive at a color that holds the plane. I move to another panel and paint until something is holding that plane that also interestingly relates to the other panels. I work the third, serching for a color value that pulls the planes together into a plane that has aesthetic meaning."

Dorothea Rockburne's paintings are being shown for the first time. They are made of linen, to which gesso has been applied, and are folded into various geometric configurations utilizing the proportions of the Golden Section. She has stated, "I had wanted to approach painting in a way which takes as a given certain conventions while questioning others.... With this in mind I chose a Golden Section and the square of that as a beginning format. The choice of the Golden Section is based on the notion of substructure."

The catalogue to the exhibition contains artists' statements and illustrations and illustrations of works in the exhibition, as well as other works by the artists. Jennifer Licht, director of the exhibition, last year selected the large show of contemporary works, Some Recent American Art, to tour Australia and New Zealand under the auspices of The International Council. In 1969 she directed Spaces, the first exhibition of environmental art to be held at the Museum.

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